AN ARTIST FINDS HIS GROOVE

How humble the tool when praised for what the hand has done.

Obverse and reverse of 14k platinum belt buckle. Alderson used alloys of rose, yellow, green, and white gold to achieve the effect. Double-twisted, square wire, rope-edged border with a floral overlay reminiscent of Visalia-style leather carving of the early 1900s. Fully engraved on the reverse in semi-relief, bright-cut style, signed by the artist. TCAA 2003.

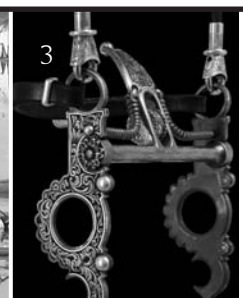
An autumn afternoon. David Alderson pulls a letter out of his roadside mailbox, sees the distinct TCAA logo in its corner and flinches as if stung. Although expecting it, even braced for it, he still bites down on his chew. Walking back toward his weathered shop under the cottonwoods, reading, slowly swallowing the subtext of rejection: "...evident quality...encourage...regret...." Then, in the closing sentence, suddenly his name—of all the applications, only his approved. Approbation, 24-k. A modest smile hefts his handlebar mustache.

In 1998, the idea for the Traditional Cowboy Arts Association was kindled by a small gathering of such artists in Elko, Nevada. They agreed that the fine art of western gear faced challenges: graying masters, a shortage of new talent to learn the fading skills, a lack of public understanding, appreciation, and recognition. More palaver. One way to halter these concerns might be formation of a select society of highly respected cowboy craftsmen. Considerations regarding elitism and ingrained individualism had to be surmounted—"These are not Rotary Club guys." Yet within a year, renowned saddlemaker Cary Schwarz, from Salmon, Idaho, announced, "This organization has its horses in the trailer." The Association, dedicated to "preserving and promoting the skills of saddlemaking, bit and spur making, silversmithing, and rawhide braiding," as well as their role in the American West, supports the work of contemporary artisans through exhibitions and education and offers mentored workshops in the continuation of Western craftsmanship. A nonprofit cooperative, it is partially funded by an annual sale and show.

Membership is restricted to individuals with established reputations in at least one of these four art forms—individuals who also happen to be legitimate heirs to a legacy that tracks back to the classical vaquero tradition of Visalia saddles, Santa Barbara bits, and Ortega rawhide. In an annual review process, any new members must be approved by a vote of 75% of the active members. All work combines artistic quality with genuine practicality—even though a piece may be considered fine art, its ultimate criteria must be use and function. The 13 founding

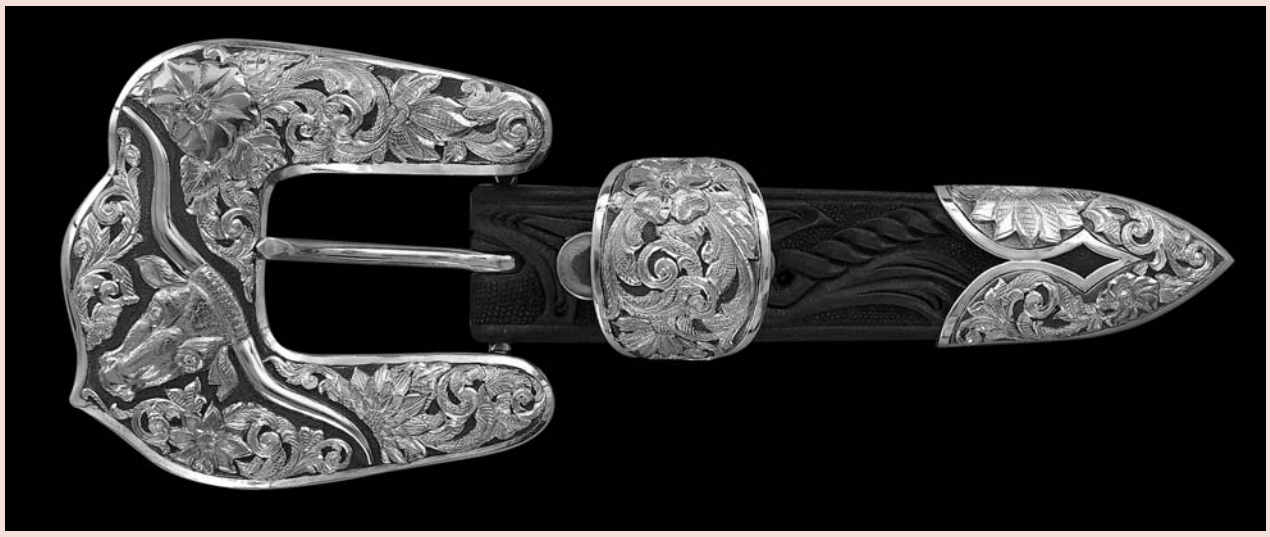
42° latitudes
Idaho's seven degrees of latitude suggests range, freedom from narrow restrictions, and a tolerated variety of action and opinion.

INSIDE THIS ISSUE



IDAHO COMMISSION on the ARTS

AN ARTIST FINDS HIS GROOVE continued



Obverse and reverse of ranger-style buckle made by Alderson for one-inch belt. Adorned with three colors of 14k gold overlay, this three-piece buckle set (buckle, tip, keeper) is fully engraved front and back and features a classic Texas longhorn head with diamond eyes. TCAA 2004.

members have gradually expanded to 20, and 6 of them live in Idaho—more members than any other state. Still, it is an exclusive group: "Our circle is pretty small. You could throw a rock across it."

The National Cowboy and Western Heritage Museum in Oklahoma City hosted the first TCAA sale and show in 1999. Since many of these artists have orders backlogged 10 years, or are not even taking orders anymore, collectors and the general public are often frustrated in their effort to obtain such work. Annually in September, however, members offer items for sale that are made solely for the exhibition (a few are collaborations among members). Freed from the constraint of custom orders, these artists stretch their abilities and even the time required to make such one-of-a-kind pieces. And each year they also strive to elevate or surpass their heirloom offerings of the previous year. Only works, moreover, that are in the annual sale may bear the TCAA trademark. Prices are set in advance, then the crowd, milling like a herd being let out to pasture, drops individual buyer's coupons into small boxes next to the gear. Three coupons are drawn for each item, with the interested buyer having 20 minutes to make good on his or her purchase. Some pieces, such as saddles, now fetch more than $40,000. Afterwards, all the work remains on public display in the museum for an additional three months.

See bridles & reins caption on pg. 3.

The road to Alderson's TCAA acceptance letter in fall 2001 was 20-some years long, and serpentine. Born in England, raised in Ohio, Michigan, and South Dakota, he came to engraving while living on his grandfather's farm in Paso Robles, California, as a teenager. Earlier, in pre-Kevin Costner Deadwood, David had panned a bit of Black Hills gold, then found a lady silversmith who helped him hammer and solder a ring for his mom on Mother's Day.

Everyone has two educations: the one he receives from others, and the one he gives himself. Rock polishing and lapidary work emerged as youthful hobbies. He decorated cakes in a bakery, worked in a cabinet shop, took a night class in jewelry-making, learned to cast silver with the lost wax method. His uncle, Don Moe, was a saddlemaker with bit and spur-maker friends. At Moe's shop by the feed mill in Atascadero, California, David saw his first engraving ball (vise), picked up the rudiments of hammer, chisel, and push engraving on silver. Although engraving is the oldest art form—the elder brother of painting—very little information about it was available to the youngster.

Help arrived in the form of a visit from Bill Wimmer, a local fourth-generation Californian and a bit and spur maker who obliged David with some lessons about concho techniques. Bill had been taught by his father, Wes Wimmer, ranch hand and cowboy in San Luis Obispo and Santa Barbara Counties, who handmade and engraved early California-style bits and spurs (1920s-1970s). Uncle Moe soon took his nephew to Gordon Hayes in nearby Templeton, whose Bits of Silver shop fashioned bits, spurs, and custom-engraved silver. He set young Alderson to doing silver repairs, soldering, and overlay. Together, they served a wide range of horse people.

When business lagged, Alderson traipsed 30 miles west to Moro Bay, and on the strength of his work samples, hired on with Fritch Brothers Silversmiths, a wholesale outfit, high volume and always busy. Phil Fritch had worked for the legendary Edward Bohlin (1895-1980), "saddlemaker and silversmith to the stars," in Hollywood. David soldered and polished for a year, then returned to work for Hayes for several years more.

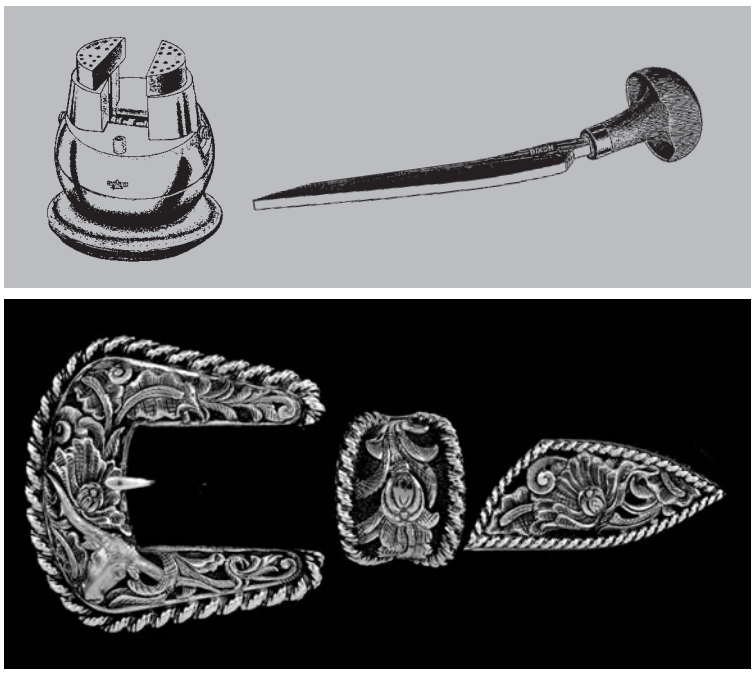
During this stint at Bits of Silver, Alderson cut trails with Tracy White, now in Nacona, Texas, who visited by invitation and "raised our techniques." White is a California-New Mexico cowboy nationally known for his meticulous gear creations in gold and silver. Unlike the apprenticeship attitudes of today, back then trade secrets were shared reluctantly. Tracy would caution David, "You can't tell anyone I'm telling you how to do this stuff." He was by far the best engraver they had met. "I did what he did and that really helped a lot," David says. Tracy, in turn, had learned his artistry from Francis "Fran" Harry, another influential California-style engraver.

A talent drought dealt Alderson his next break. R. Schazlein & Sons in San Francisco is the oldest (1888) western silversmith shop in the country.

Because contracted engraver Fran Harry crossed the divide in 1989, Bob Schazlein was desperate for a skilled replacement. He saw a buckle David had made and observed that it "sure looks a lot like Fran Harry's work." It did, of course—twice removed. Eager to supplement his meager paycheck, yet cramped by circumstances, Alderson readily agreed to expand his eight-hour day by another five hours, engraving cases of conchos and buckles for Schazlein. He continued to do contract work for Fritch Brothers, too. His patterns and handcuts grew ever more adept and expeditious; by late 1989, he was in business solely for himself.

now, and Alderson's two-room shop, heated with a woodstove, reflects that complexity. Geometry and metallurgy; soldering and brazing and welding; alloys, casting, sheetwork, tool and die-making—he knows them all. Often as not, while working at his table by a window overlooking his woodpile and cow corral, he wears an optivisor and employs a stereoscopic microscope. Beneath a halogen lamp, he pushes his graver with the deftness, intensity, and concentration of an ancient flintknapper turning out an incomparable Clovis point—surrounded all the while by grinders and polishers, centrifuge and ultrasonic cleaner, TIG welder and Smithy granite lathe;

Fancy bridle with a Santa Barbara-style bit, sterling silver buckles, rein connectors, bit hangers, and 61 matching ferrules formed from a flat sheet into perfect rounds and engraved by Alderson. Dale Harwood, Shelley, Idaho, cut and tooled the leather for the headstall. Nate Wald, Lodge Grass, Montana, braided the rawhide reins. A splendid example of a cowboy artists' collaborative effort. TCAA 2004



Top: Engraving ball and push graver.

Bottom: Three-piece buckle set with overlay elements fashioned in the same manner as the silver Alderson designed for Steve Mecum's TCAA saddle in 2007. He used antique Garcia Saddlery dies to stamp the basic buckle blank, then added complex layers of hand-tooled silver with 24k gold inlay accents. The steer head is 14k rose gold. Rope edge is solid sterling silver wire. The set is filigreed and engraved on its reverse. Sold for $3,250, TCAA 2007 exhibition.

Engraving vise or ball grasps the die-punched, sterling silver string concho mount as Alderson turns it with his right hand and pushes his engraving tool with his left hand. He makes his dies and many of his own tools.

Since then, Alderson has gone off-trail a couple of times. He took classes in firearms engraving at Lassen College, California, learning advanced hammer and chisel engraving, scroll design, and precious metals inlay from John Barraclough, an English master engraver for 60+ years, and John Vest, an American master. Alderson was the best in his class, but the bureaucratic bramble of dealing with the Bureau of Alcohol, Tobacco, Firearms and Explosives, and its determination that engraving was a step in the manufacturing process, proved too discouraging. He repotted to North Dakota, on the outskirts of Medora, for a year and did contract work by mail. In five days at the state fair, however, he failed to sell a single piece. So when he located a jewelry job on the Internet and was sent a free airline ticket from Jensen Jewelry in Twin Falls, Idaho, he accepted their offer. He worked mainly on repairs and elk ivory jewelry, but after a year and a half, chose to go it alone again. Alderson lives at present on two acres west of town, on sage flats given over to corn, wheat, and alfalfa south of the cradled Snake River, feeding his dog, his horse, and a couple of cows.

Early engraving was done with no more than iron scribers and hammers incising soft metals, but the art is more complex a variable-speed, Powermatic bandsaw and a Watson Stillman jeweler's water press dating from the 1870s; a 25-ton punch press and a 50-ton Atlas screw press to die-form metals; and steel drawer upon drawer of handmade tools and dies.

Yet if technique without art is lamentable, Alderson assuredly understands art: symmetry, balance, and continuity; style, proportion, and scale; shading, precision, and elegance. Cary Schwarz says, "There's ambivalence. We don't feel comfortable calling ourselves artists, but we can't deny we're trying to cross a threshold into art, exploring artistic possibilities and blending function and art—'elegance devoid of distraction.'" For his part, Alderson says simply, "The life I live is a choice; good or bad, I choose to live this one. I am dedicated to silversmithing as a career and plan to continue striving for excellence far into the future." Admirers and collectors of the traditional and the original can only hope and applaud.

—CC

DIRECTOR'S REPORT

THE PAST

IS A COUNTRY

from which we have all emigrated.

– Salman Rushdie

Faison on a Harley "Road King" near Lowman, September 2005.

It is now more than 165 days since I began my tenure (June 29th) as the executive director of the Idaho Commission on the Arts. Much of that time has been spent on the road, visiting people and communities around our state. If, as Emerson remarked, "traveling is a fool's paradise," then this fool has been in heaven for months. But he also said that "our first journeys discover to us the indifference of places," and in that regard I can vouch Emerson was quite mistaken–at least about Idaho.

When I arrived, the Commission had just concluded five years of enviable accomplishments, including an increased presence in underserved communities, ongoing services for artists and teachers of the arts, support for arts education for Idaho children, fostering of traditional arts apprenticeships, reliable support for the public programs of art institutions in the state, a role for Idaho in national arts policy, and new national awareness of the artistic gem that is Idaho.

I was one of those persons who fell for Idaho. First, from across the country, when we watched executive director Dan Harpole and the commissioners and staff of the Idaho Commission on the Arts doing amazing work for the state. Yet again, when I attended the 2005 annual conference of the National Assembly of State Arts Agencies in Boise and traveled rural by-ways across the state, I was enamored–this time irrevocably.

Now, as I look back at the previous five years, I still see a record of public service and dedication, encouraging the creative energy of our citizens and striving to make the arts available to all Idahoans. It fills me with pride, to know that we are building on this record; with warmth, to remember the leadership of our friend and former director; with promise, as we magnify this success over the coming five years.

The next logical step is the development of a new long-range plan. Since last September and through November, agency commissioners, program staff, and I have traveled across our state, listening to people in regional planning meetings in their own communities. As another adoptive Idahoan, Ernest Hemingway, said, "I like to listen. I have learned a great deal by careful listening." We asked what they valued most about living in Idaho; what roles creativity might play in Idaho's future, and what value arts and cultural activities offered their communities; and, finally, how the Idaho Commission on the Arts could assist in achieving those goals for their communities.

In the course of these meetings, I met people of diverse backgrounds, from far-flung regions and many walks of life–people who credit and complement this beautiful state–and my word, it *is* beautiful, matchless perhaps. It is as inspiring as the people I met: people who welcome new ideas; who cherish their independence and self-determination and are nonetheless congenial; who exhibit character and fundamental decency; who value their traditions yet are not bound by them; who desire an art-full education and upbringing for their children and grandchildren.

Someone once said that a goal is a dream with a deadline. As your director (and an Idahoan by persuasion), my goal is to meet and work with many more of you. Correspondingly, I am determined to honor your expressed visions and aspirations for the cultural life of your communities and of our state. So whenever I am desk-bound, be assured my door is always open. Ours is not an "indifferent" place.

—Michael Faison, Executive Director

Q & A WITH

MICHAEL FAISON, EXECUTIVE DIRECTOR

Executive Director Michael Faison has ten years of senior-level experience in the arts management field. He was executive director of the Carnegie Mellon's Center for Arts Management and Technology; information technology consultant at Manchester Craftmen's Guild, in Pittsburgh; assistant director of the Oregon Arts Commission for three years, and most recently served as the arts in education director for the Pennsylvania Council on the Arts and as chair of the national arts education advisory group of the National Assembly of State Arts Agencies. Faison earned a BFA in studio art at the University of Texas, as well as a teaching certificate in secondary art. For six years, he taught commercial art and design curricula in a district magnet school program in Austin. He is also a graduate of Carnegie Mellon University, Heinz School of Public Policy and Management, College of Fine Arts, where he received a MA in arts management.

What were your early experiences with the arts, growing up in Texas?

My family moved to Austin, Texas, in 1967, when my father retired from the Air Force. I grew up in and around airplanes and aviation, being raised in an Air Force family. My father had joined up during the Second World War and retired a career senior master sergeant–an engine man. It shouldn't be a surprise that my favorite poem is "High Flight" by John Gillespie Magee, Jr.

I must say that I was fortunate to spend so many of my years in Austin; I consider it my old hometown. Austin was, and still is, an educated, university town, rich with art, music, and books. Our house was filled with all three–even today, half the weight of our moving household is books. My sister and I took piano lessons early, because our parents were persuaded they might open music options later. I showed interest in drawing, painting, and music. So my parents got tutors for me. My father would sit behind me in his khakis and crew cut, just watching me paint. He told me that he always wanted to be an artist. My folks never missed one of my music performances. My father was also a voracious reader. He never answered my many questions directly–he would lead me to books to find the answers. I'm grateful now, because he set a lifelong pattern.

You have traveled a good deal. Places to which you would return or still want to see?

I love to travel, whether within the U.S. on a motorcycle, or exploring other countries with a rucksack. I 'd return to the United Kingdom, especially Fexistowe in Suffolk County, England, where we lived when I was a boy and where my sister was born; Thailand because you can never get enough of the place; Hungary–Budapest is a magnificent city that invites infinite exploration; Turkey has too much history to capture in one trip. Still on my list: Jerusalem, Egypt, Jordan, India; Nepal; Cambodia, the Grand Canyon; and Yellowstone, Grand Teton and Glacier.

What similarities and differences have you already noted between Idaho and Pennsylvania?

Pennsylvania has a wealth of arts institutions. Idaho has fewer, but that belies our assets. Our small population and expansive topography mean that arts activities necessarily run lean, with much volunteer support that demonstrates its value to communities. It is clear from my travels across Idaho that there are artists who don't regard themselves in that way–woodworkers, artisans, painters, quilters, lacemakers, fiddlers, storytellers, writers, saddlemakers, you name it. This brings me to an observation–people turn out in large numbers for cultural events–greater participation than I've witnessed elsewhere. It appears that a greater percentage attend cultural activities than in other places. A great example is in Idahoans' love of books. I've never seen so many people attend literary events as they do here. Encouraging, because people who attend readings and lectures are people who read. Reading means literacy. Literacy means prosperity. I'm not sure what drives this high participation. Perhaps it's our distance between metropolitan centers. Idahoans seem to cherish their cultural opportunities and know that if they want them, they must arrange them for themselves.

You seem to be at every arts event.

Yes, the Festival at Sandpoint; performances at the Idaho Shakespeare Festival; a production by Company of Fools at the Liberty Theatre in Hailey; the Boise Art Museum's Triennial; Michael Beschloss' lecture on presidential courage; jazz on Saturday evenings at the Owyhee Plaza Hotel.

Major challenges?

Isolation. We have a small population spread over 83,000 square miles. Those residents need access to information and resources. Keeping up with growth. How will arts organizations meet increasing demands as Idaho's population continues to grow at a rate that exceeds most other states? Community cultural planning. Many towns are beginning to see arts as a part of their economic future. Where will local community leaders find the resources to make that happen?

Q & A WITH NEW COMMISSIONERS

CALVIN R. SWINSON

Calvin R. Swinson, appointed by Governor C. L. Butch Otter August 1, 2007.
Education: Virginia State University (BS in accounting), Stern Graduate School of Business Administration, New York University (MBA).
Home: Boise, San Francisco.

Raised in Washington, D.C., Swinson came to an early appreciation of art and music through his parents, who took him to cultural events, and through frequent local school field trips to the national museums.

Since graduating from college, which he attended on a football scholarship (he played guard), Calvin has served in the United States Army as a finance officer and has held numerous corporate staff and management positions, practiced public accounting, and taught accounting at several universities. He is a retired certified public accountant.

Calvin is married to Macey Prince Swinson and has a step-son and a step-grand son. He and his wife are collectors of Black art and crystal.

His community efforts have included board of director's service on the Idaho Black History Museum, Idaho Shakespeare Festival, Junior Achievement of Idaho; and NAACP, Treasure Valley Chapter; volunteer service for Boise Art Museum, Idaho Financial Literacy Coalition, Soul Food Extravaganza, Life's Kitchen, Idaho Association of Business Professionals of America, Coalition for Economic Improvement; ARRP Idaho (lead volunteer for financial security program); Seniors' Ministry, St. Paul Baptist Church.

What brought you to Idaho?

Curiosity! I had a high school friend, Warren Williams, who attended the College of Idaho, which I visited during the weekend of my first visit to Boise in April 2000. Warren was in the same class there as the basketball player Elgin Baylor and the football star R. C. Owens. I had read an article in the *New York Time* about how racist Idaho was. The article was inconsistent to me because it also mentioned Boise's Black History Museum and the Anne Frank Memorial. Because San Francisco didn't have an African American museum then, I was even more intrigued and decided to visit Boise. The museum was closed during my visit, but I was able to attend the Gene Harris concert. I found the people were friendly; I liked the climate, the cost of living, and the quality of life.

Things you like to do?

I have two passions. I love to travel; I've been all over the world and visited most national and international museums, from the Louvre to the Hermitage. The museum is always my first stop. My other passion is for financial planning–I love it because to allows me to help people improve their financial literacy.

Words you live by?

President Kennedy's "Ask not what your country can do for you, but rather what you can do for your country." My father's, "Don't take the low road, take the high road." And from my brother, "A quitter never wins, and a winner never quits."

Books you are reading?

Tavis Smiley's *The Covenant with Black America* and *The Covenant in Action*, Malcolm Gladwell's *Blink* and Steven D Levitt and Stephen J. Dubner's *Freakonomics*.

Favorite cities?

Paris, New York, Chicago, San Francisco, and Cape Town.

KAY HARDY

Kay Hardy, appointed by Governor C. L. Butch Otter August 1, 2007.
Education: University of Utah (BA literature, *summa cum laude*), University of New Mexico, (MA architecture)
Home: Boise.

Hardy grew up in Boise and attended Borah High, where she was valedictorian. She studied ceramics at BSU with John Takehara, and she exhibited in the student show and, later, at the Jonson Gallery, University of New Mexico. She has been a gallery manager in Seattle and Santa Fe. Married to Gregory Kaslo, she is a founding member of Historic Idaho, has served as a panelist for the National Trust for Historic Preservation, and is president of the Hardy foundation, restorer, and arts partner of the Egyptian Theatre, Boise.

She has served as board member or trustee for Maxwell Museum of Anthropology, Albuquerque; Historic Santa Fe Foundation; Alliance for Historic Landscape Preservation, New York; St. Luke's Hospital Health Foundation, Boise; Boise Art Museum; The Hardy Foundation, Boise.

Do you still work with ceramics?

I do not throw pots and that may be a mistake, personally, but there are several factors that went into my decision at that time, and I have learned to be comfortable with the decision. I was told I was good at ceramics when I studied with John Takehara, but it was in the 1970s and I had seen the movie *Five Easy Pieces* and was bored with what I could do well, so wanted to try new venues. Being bored is always a mistake, whether one is good at something or not. I still look at ceramics, and when a person is looking, there is a type of work associated with looking–it's definitely not a passive activity if one is engaged in feeling and understanding.

Outside of movies, what is the role of the Egyptian Theatre as a cultural presenter?

The role of the Theatre is to be a voice in the cultural life of the people of Boise and the state for as long as people support it. It is an architectural presence in that it is one of the best examples of the Egyptian Revival-style of architecture popularized after the opening of King Tutankhamen's tomb in the early 1920s. The Theatre tries to be a choice for groups such as the Log Cabin, Opera Idaho, Boise Contemporary Theater, and the Boise Art Museum. A building is nothing without a constituency.

Tell us something about the Hardy Foundation.

It was formed in 1997 to preserve historic and architecturally significant structures and to preserve historically important and geographically diverse land areas, including cultural landscapes, and to educate the public about the benefits of such preservation.

When you have time, you like to?

Sit and absorb whatever is going on in my environment, the serendipity and synchronicity of life. Look at art, listen to music, get carried away with the fabulous opera. Think about the nature of time. Look at the land, sky, plants, sea, people, and lose your sense of time within them. Walk and wonder.

What are you reading?

The Modern West: American Landscapes 1890-1950, by Emily Ballew Neff, the curator of American Painting and Sculpture at the Museum of Fine Arts in Houston, which is about the interaction between Modernism and the West. I am reading the state water plan, which is pretty brief considering the repercussions of its impact, and not as dull as it might seem since words represent things, in this case, water, which is a monumental concern for all citizens.

A CHILD'S ATTITUDE

Artist working on a self portrait during a Museum visit. Alexa Stanger photo.

toward everything is an artist's attitude.

– Willa Cather

ARTworks

In 2004, when Chris Hatch, executive director of the Art Museum of Eastern Idaho (formerly Eagle Rock Art Museum, Idaho Falls) and her education director Alexa Stanger began the *ARTworks* program, their goal was simple: connect the art museum with community schools that had a clear need for artists, art discussions, and art-making opportunities in the classroom.

The first year, Stanger visited 20 classrooms in the Idaho Falls region, reaching nearly 500 students. Today, the program reaches hundreds of classrooms in eastern Idaho and includes exhibit tours followed by related art lessons, a youth exhibit, and four family days, reaching nearly 15,000 students, their relatives, and teachers. Museum art teachers–with enthusiasm, art supplies, and visual examples from exhibits–connect children with the joy of creating art. Based on the Idaho Humanities Standards, *ARTworks* lessons include art terms, art history, and art-making opportunities. For teachers, the program reinvigorates their willingness to offer arts in the classroom because their efforts are supported by the Museum's work and resources, such as on-line curricula and in-service training.

The curriculum is inspired by Museum exhibits from Old Masters to Pop Art, from regional landscapes to national landscapes, a range that exposes students to art and artists historically and contemporarily. Students even discover their own creative potential for self-expression.

To extend its community impact, *ARTworks* (through *Newspapers in Education*) runs a monthly full-page, full-color promotion in the *Idaho Falls Post Register* featuring a student artist, a simple in-home art project, and a preview of classes and exhibits at the Museum.

ARTworks began with a unique partnership between the Museum, the *Post Register*, and Bechtel BWXT Idaho. As the program grew, so did its sponsors. This year, the program is funded by grants from the Idaho Commission on the Arts and the National Endowment for the Arts, Bechte Idaho, Target, Corporate Express, J.A. & Kathryn Albertson Foundation Education Fund, Idaho Community Foundation, Ralph and Mary Lynn Hartwell Family Fund, and Charter Mortgage.

The popularity and success of *ARTworks* program is described by Julie Abbott, a fourth-grade teacher at Rimrock Elementary School. "[it] is an exceptional program... during the classroom visit, all the students were engaged and excited. They even surprised themselves with their art. We are lucky to have such talented people teaching art to our children."

Young at Art Family Day participants make collages for a wall mural. Ron Paarmann photo.

I recently had the privilege of serving on the National Endowment for the Arts, Learning in the Arts grant review panel. It was fascinating to see how organizations all over the country were working with schools to develop and provide multiple ways for students to investigate art forms, discover hands-on media, and explore how the arts shape and reflect culture.

It is also true in Idaho. United by a common cause and vision, Idaho's arts organizations prioritize to share their resources with Idaho's young people, and in doing so contribute to arts learning opportunities inside and outside of school and within community life.

—Ruth Piispanen, Director, Arts Education

* See caption bottom page 9.

NATIONAL MEDAL OF THE ARTS:

LIONEL HAMPTON INTERNATIONAL JAZZ FESTIVAL

I don't care too much about music. What I like is sounds.

– Dizzy Gillespie

As the nation prepares to honor jazz great Lionel Hampton during his centennial birth year in 2008, the White House delivered accolades to Hampton's jazz and education legacy—a legacy that endures in the seemingly unlikely Moscow, Idaho. The 40-years-strong University of Idaho Lionel Hampton International Jazz Festival received the National Medal of Arts, the nation's most prestigious arts award, from President George W. Bush in an East Room ceremony on November 15, 2007. The University of Idaho is the first public university to receive the award since it was created by Congress in 1984.

"The University of Idaho is immensely honored to receive the National Medal of Arts and to join the exclusive company of arts leaders in America," said University President Timothy White. "This recognition affirms the vision shared by Lionel Hampton and the university about the power of jazz and education to bridge cultures, inspire creativity, and develop the musical leadership abilities of the next generation of jazz leaders." Governor C. L. "Butch" Otter said, "The priceless legacy of music and learning embodied in the Lionel Hampton International Jazz Festival is a treasure not just for the University of Idaho, but for our entire state and indeed all lovers of the arts, everywhere. Recognition and acclaim that come with the National Medal of the Arts is well earned, greatly deserved and a reason for all Idahoans to celebrate."

The Festival artistic director is bassist, composer, arranger, and conductor John Clayton, who has been nominated for a Grammy six times. "This Festival has such an enduring impact not only on young jazz artists, but on established jazz artists and jazz supporters from around the world," Clayton said. "Lionel Hampton's vision that provided opportunities for professional musicians to mentor and nurture the next jazz generation is a strong part of the festival's success. And Moscow creates an indescribable atmosphere for fostering jazz education and appreciation."

The Festival has attracted top-flight jazz artists from around the world, including current artistic director Clayton, Dizzy Gillespie (Arts Medal winner in 1989), Ella Fitzgerald (who received the Arts Medal in 1987), Dianne Reeves, Toshiko Akioshi, the Lew Tabackin Big Band, Gerry Mulligan, Stan Getz, Carmen McRae, Diana Krall, and Wynton Marsalis (recipient of the Arts Medal in 2005).

HISTORY

The National Medal of Arts was established by Congress in 1984, upon the recommendation of President Ronald Reagan and the President's Committee on the Arts and the Humanities for the purpose of honoring artists and patrons of the arts. The Congress authorized the President to award no more than 12 medals each year "to individuals or groups who, in the President's judgment, are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States."

The National Council on the Arts, the Arts Endowment's advisory council, led by the Chairman, is responsible for making recommendations to the President of worthy individuals and organizations to receive the medal. (The nomination for the Festival was one from the public.)

Other jazz musicians, vocalists, and bands so honored over two decades include Preservation Hall Jazz Band, Wynton Marsalis, Paquito d'Rivera, Benny and Betty Carter, Billy Taylor, and John "Dizzy" Gillespie.

RATIONALE

Unlike other arts awards, the National Medal of Arts is not limited to a single field or area of artistic endeavor. It is designed to honor exemplary individuals and organizations that have encouraged the arts in America and offered inspiration to others through their distinguished achievement, support or patronage. During the past 21 years, more than 200 extraordinary patrons and artists in the fields of visual, performing, and literary arts have been honored. The arts encompass arts education, crafts, dance, drawing, film, graphic or product design, interior design, landscape architecture, literature, classical and popular music, painting, patrons or advocates, photography, presenting, printmaking, sculpture, theater, urban design.

With this medal, the President recognizes the wealth and depth of creative expression of America's artists.

NOMINATION AND SELECTION PROCESS

Recipients of the National Medal of Arts are selected by the President of the United States. Annually the National Endowment for the Arts initiates the selection process by soliciting nominations for the Medal from the public and various arts fields. Nominations are reviewed by the National Council on the Arts, composed of Presidentially-appointed, Senate-confirmed individuals. The National Council's list of nominees is forwarded to the President for consideration with candidates of the President's own choosing.

THE MEDAL

The National Medal of Arts was designed by internationally-renown sculptor, Robert Graham, whose design was chosen by a special committee of the National Council on the Arts from among 31 designs submitted in a national competition. Mr. Graham is known for creating the Gateway for the XXIII Olympiad in Los Angeles. Although the design is rather abstract, some have speculated that the figures represent the muses.

MUSIC COMPETION AND FESTIVAL, MOSCOW

The University of Idaho Lionel Hampton International Jazz Festival nurtures jazz talent and enthusiasm among America's young aspiring musicians. Located at the university campus in Moscow, the Festival is housed in the Lionel Hampton School of Music and celebrated its 40 anniversary in 2007.
The first University of Idaho Jazz Festival, held in 1967, was one day and featured one jazz artist performing at an evening concert and 15 student groups participating in competitions during the day. The relationship between Lionel Hampton and the Festival began in 1984 when Hampton and his New York Big Band made its first appearance. He and the band returned each year thereafter to perform and teach.

In 1987, the School of Music was renamed for this eminent American jazz musician, the first music school to be named for a jazz musician–and remains the only one named for an African American jazz musician. In 1994, the Festival was named for him as well.

The *Jazz in the Schools* program began the following year, taking visiting musicians to elementary schools in northern Idaho and eastern Washington to introduce them to this truly American artform. Hampton began an annual tradition of performing at Lapwai Elementary School on the Nez Perce Indian Reservation an hour south of Moscow, sparking interest in jazz among Nez Perce musicians. The *Jazz in the Schools* program is now year-round for students throughout Idaho and Washington.

Over the years, artists who have performed at the Festival include those mentioned earlier, as well as the likes of Sarah Vaughan, Bobby McFerrin, Doc Severinsen, Gene Harris, Billy Eckstine, Herbie Mann, and Art Farmer.

Today the Festival runs for four days, includes four concerts by professional jazz musicians, three student concerts, adjudicates student performances in more than 20 different sites on campus and in the community, and hosts a series of workshops. Attendance has leapt to approximately 14,000 students representing 300 schools, in addition to teachers, parents, and local jazz enthusiasts. Students who are judged as outstanding through the adjudicated competitions are able to perform in their own nightclub setting, Hamp's Club, following the evening concerts.

In recent years, the Festival has hosted Russian jazz musicians for short term residences as part of the Open World Leadership program funded by the Library of Congress and the National Endowment for the Arts. When Hampton passed away in 2002, he left his papers and jazz collections to the University.

University of Idaho Lionel Hampton International Jazz Festival: February 20-23, 2008

In 2008, the Festival will present an incredible roster of jazz artists. Dr. John, Russell Malone, Jeff Hamilton, Robert Hurst, Bill Charlap, Roy Hargrove's RH Factor, Regina Carter, Wycliffe Gordon, Ed Polcer, Dee Daniels, Hank Jones, Bobby Hutcherson, and many more of today's top jazz performers will be there. Saturday night will feature an old-fashioned "battle of the bands" with the Lionel Hampton Big Band and the Clayton-Hamilton Jazz Orchestra on stage at the same time. A dance floor will be down, and the sounds will raise the roof of the Kibbie Dome

New this year is the inauguration of Hamp's Club. Following the evening concerts, outstanding soloists from the day's student solo classifications will be invited to perform at Hamp's Club, a more club-like setting in the Dome where the public is invited to an after-hours party encouraging excellence among the student performers.

As long as there is democracy, there will be people wanting to play jazz because nothing else will ever so perfectly capture the democratic process in sound. Jazz means working things out musically with other people. You have to listen to other musicians and play with them even if you don't agree with what they're playing. It teaches you the very opposite of racism and anti-Semitism. It teaches you that the world is big enough to accommodate us all.

—Wynton Marsallis

* The festival received the award for "preserving and promoting the uniquely American art of jazz, educating teachers and young musicians, and for continuing to explore diverse cultural connections forged by Lionel Hampton in collaboration with the Nez Perce nation." The National Medal of Arts is a presidential initiative managed by the National Endowment for the Arts.

SIMPLICITY, FUNCTION, AND FORM

Liter, left, and Werner in his shop.

Rig of decoys by Liter and Werner.

that fits the need....beauty is just extra!

– Jack Teegarden, carver

Of Music and Mallards
Selected Fieldnotes, 2007

Mosaico Latino Project

Idaho Latinos communities changed substantially since the Idaho Commission on the Arts published *Latino Folklife in Idaho*, seven years ago. For a number of years, the sheep industry has been employing Peruvian herders from Idaho's Wood River Valley for outfits on the Snake River in southwest Idaho. The presence of Latinos from Central America is increasingly evident in strip mall restaurants and food stores in Idaho towns, warranting a new survey of the artistic and cultural work reflective of their cultural heritage and working experiences here.

Last summer, as part of the Mosaico Latino Project, the Folk and Traditional Arts program retained Juan Dies, musician and ethnomusicologist from Chicago, to document song, dance, and occupational practices of Mexicans, Colombians, Bolivians, Peruvians, and other Idaho Latinos. He performed a similar survey in Oregon and Nevada for the Western Folklife Center (WFC) in Elko. His findings were used by the WFC, the Commission, and the Oregon folklife programs in hosting *Concurso de Corridos* in Nampa, Idaho, and Woodburn, Oregon. (The survey will be on the Commission's Web site this winter.)

Vaya con los patos

St. Maries in northern Idaho is perched on hills above a winding road through cottonwoods at the junction of the St. Maries and St. Joseph Rivers. Although incorporated in the early 1900s as a logging boomtown, its more recent economic history has been one of difficulties. St. Maries has also been an important riparian transportation route for access to Coeur d'Alene, as well as a favored location for north Idaho waterfowl hunters.

Frank Werner, master waterfowl carver, and his wife Carol chose to live in St Maries, where they built an exemplary woodworker's shop. He says, "Sometimes the only option you have is to bite the bullet, start from scratch, and build the shop from the ground up."

A barn-like structure, with a large central workspace leading to smaller, functional rooms, Werner's shop overlooks St. Maries' Main Street. Its climate-controlled storage area houses a selection of labeled wood blocks. Heads and bodies of unfinished wooden mallards, widgeons, loons, geese, and swans fill the shelves of the adjacent carving room. "Now I have light, heat, and space," he comments with satisfaction.

Last year, fish biologist Mark Liter in Coeur d'Alene received a QuickFunds grant from the Commission to work with Werner, carving working waterfowl decoys. Attentive to detail, Liter proved to be an outstanding apprentice. Last September, he and I drove to St. Maries to visit Werner and examine the birds Liter carved as part of the grant. Days later, Werner sent me a note about "defining the carving community," together with photographs of his decoy rig on the river.

Passings

The summer ended on a sad note August 15 with the death of Malad cowboy poet and whittler Colen Sweeten, Jr., in Springville, Utah, age 88. Recitations by Colen, photographs, and testimonies from his family and friends are available on: www.cowboypoetry.com/colensweetenmemorial.htm and www.westernfolklife.org (Empty Saddles).

—Maria Carmen Gambliel, Director, Folk Arts

José Luis Herédia, floreador and horse trainer, Nampa.

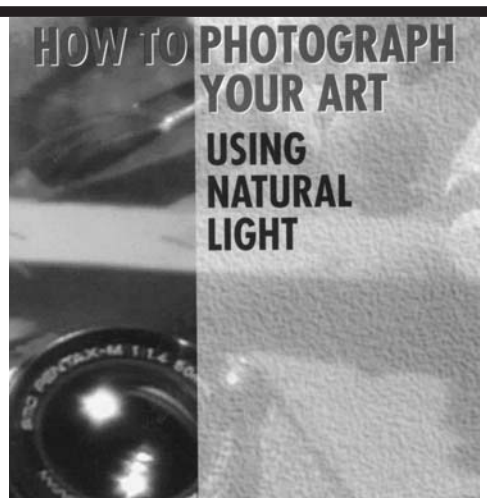
La Revolución del Norte, Nampa.

Singer and saxophonist Ramona Awes playing with the band Swing Shift, Pocatello.

O BROTHER

[O SISTER]

Wherefore Thou Art?



When photography was in its youth, Ralph Waldo Emerson cautioned, "Do not call yourself an 'artist-photographer' and make 'artist-painters' and 'artist-sculptors' laugh; call yourself a photographer and wait for artists to call you brother." With time, however, brother and sister artists who chose to photograph their own work have had to acquire a basic competence in the art of photography. In the mid-1990s, it was apparent to the Idaho Commission on the Arts that artists needed technical advice in this area. Annually, artists applying for grants and awards sent the Commission hundreds of slides. Most of them were visually wanting–blurred, out-of-focus, over exposed or under exposed; slides composed with irrelevant or distracting inclusions: hands, feet, easels, flowers, a car tire, a pet poodle –even art displayed against a brick wall or on a garage door.

In light of this obvious need, in 1996 the Commission received a grant from the National Endowment for the Arts to produce a videotape, *How to Photograph Your Art Using Natural Light*, employing Laughing Dog Productions in association with Televisionary. Several books and articles discuss this subject, but this new videotape was the only such resource available, and the Commission has distributed 600-some copies nationwide.

The past few years have witnessed substantial changes in the manner in which photographs are taken. Digital technology is ascendant; nearly everyone now has a digital camera. Photos can be stored on CD's, external drives, or sent through cyberspace as attachments to e-mail. Responding to this technical revolution, the Commission welcomed NEA "Challenge America" funding to work with Peppershock Productions to update the videotape. A section on recommendations concerning digital photography was added, and DVD format replaced VHS tape.

The DVD is ten minutes shorter than the old VHS, but its message is familiar and every bit as crucial to the successful artist: Whether you use conventional film or digital, your artwork images must be exceptional. No matter how stunning the artwork might be, if its photographic representation is inferior, it will hamstring the artist's quest for acceptance and recognition. Jurors, gallery directors, grant reviewers, festival coordinators– all of them are extremely busy. They may have hundreds, or even thousands of images to review. They have no patience, no forbearance, no accommodation for second-rate images. You can purchase a DVD from the Idaho Commission on the Arts for $10, which includes shipping and handling. The order form is posted on www.arts.idaho.gov/what/public.aspx.

Fiscal Year 2009 FELLOWSHIP AWARDS

Regarding outstanding work samples: January 31, 2008 is the deadline for Fellowship applications in craft, design, and visual arts. Open to Idaho contemporary and traditional artists, Fellowships consist of $3,500. This peer recognition is an award rather than a grant, for outstanding work and commitment to one's art form. Applications will be scored 85% on the work sample and 15% on artistic history.

NOTE: Disciplines rotate every three years; if you miss this one, they will not be available again until 2011. Check the Web site: www.arts.idaho.gov/grants/fellow.aspx. The application is simple—10 images, résumé, and artist statement (see the checklist for individuals at www.arts.idaho.gov/grants/applic.aspx). We are here to help if you have questions.

–Barbara Robinson, Director, Artist Services

A POET MUST LEAVE

traces of his passage, not proof.

– Rene Char

Forewords, Afterwards

To ask the question "What is poetry about?" is different from asking what poems are about. "Poems," in the plural, will mean an aggregate of individual poems–and despite the bundling together, we think of singularity. Each poem is the unique vessel of its own intent, focus, tone, theme, language, discovery, astonishment: it resists category, except perhaps the category of form. A poem may consent to being called a haiku, or a sonnet, or a villanelle; it may be content to being called "free," and once upon a time–a time that now begins to take on a kind of autumnal browning–it was delighted to stand under the eaves of the term "modern." And still it is possible, or nearly possible, to say what any single poem is "about"–although a poem may be less about what it is about, and more about its intimations, its penumbra, its scent, its own hiddenness or elusiveness. A poem is "edgelit," to borrow a word from Adrienne Rich.

So if we can say, even if only more or less, what a single poem is about, can we say what "poetry" is about? Is "poetry" a collective? Is it a plural? Is it a universe? Is it an emanation, and if so, an emanation of what? From what does it derive? Is it endemic in our biological being, like the human hand with its opposable thumb? Does it belong to song, or is it the child, or perhaps the parent, of philosophy?

Turn for a moment from poetry to pots. The archaeologist's pots: vessels to store grain in, or meat, or wine; vessels to cook with, over an open fire. Pots have been the intimate companions of humankind since we evolved; pots define us. They are present in every human culture. Utility ordained that the prehistoric clay pot would indeed be a pot: a concave object. Utility also prescribed a base suitable for standing or storage or shipping, and often enough, a spout, a lid, a handle or a pair of handles. But utility did not envision the fanciful shapes of animals or birds; nor did it demand decorative design, coarser in one culture, more brilliantly complex in another. The drive to mark the most ordinary articles with the impress of art is humanly universal and appears to be humanly innate.

And art not only attaches to the utilitarian, but even–and especially–to the imagery of the divine: from Osiris and Ishtar to Athena and Zeus, from Vishnu and Shiva to Buddha and Jesus, there has been figuration. Art may have gravitated to mere utensils, to express a human drive; but it *inhabited* religion–or put it that religion inhabited art. The thousands of talismans unearthed in the excavations of extinct settlements; the monumental sculptures of ancient Egypt; the towering statue of Athena in the Parthenon; the torrent of Christian carvings and paintings and the talismanic cross and crucifix; the manifold Hindu representations of deities; the serene Buddha-busts, both mammoth and domestic– all these testify to religion's habitation in art.

Through the ministrations of art, concepts became concrete, idea turned into thing, mystery metamorphosed into matter. Some may regard this nearly universal flood of representation as a tribute to the human imagination, and so it is. But Judaism, Islam, and iconoclastic elements of the Protestant Reformation, all under the influence of the Second Commandment, refused representations of the divine. The Second Commandment is usually thought to be the instrument of the suppression of art–yet what ultimately flowered from this denial of divine representation was, paradoxically, the freer flowering of art itself.

The Second Commandment, in its opposition to graven images, sought to liberate religion from art, and the Creator from anthropomorphism. In the second century before the Common Era, when the Greek Syrians conquered Jerusalem and found no statue of a god in the First Temple, they supposed the Jews to be an atheist people. But in freeing the metaphysical from the limits of literalism, the Second Commandment also freed art to impulse, permitting it to wander limitlessly, to become purely itself, manumitted from clerical servitude. It is the Second Commandment that is the author of Picasso.

For poetry–for Word–there can be no Second Commandment. Creation and the Creator cannot be separated from Word. We will look in vain for a scriptural admonition that omits or prohibits or silences poetry. *"Va-y'hi or,"* says the God of Genesis: Let there be light: and light, and then life, are spoken into existence. "In the beginning was the word," says the Gospel in Greek, summing up the Hebrew of Genesis. Something there is in poetry that clings to what we lamely and tamely call the metaphysical– the questions that are beyond our capacity to

formulate, the portraits that are beyond our capacity to trace. Poetry is not often prophecy, and surely poets are not often prophets, but it is inescapable that all true prophets are poets.

Poetry itself, because it is written, because it is spoken, because it creates a world in the mind, tends to the scriptural–"the heterocosm," Harold Bloom calls it in an essay on Yeats, "or the poem as an alternative world to that of nature." But poetry also aspirates the given and actual cosmos, and rounds the mundane earth–mundane yet not profane. Here is Charles Wright, fashioning a scripture of plum blossoms:

> Belief in transcendence,
> belief in something beyond belief,
> Is what the blossoms solidify
> In their fall through the two worlds–
> The imaging of the invisible, the slow dream of metaphor,
> Sanction our going up and our going down, our days
> And the lives we enfold inside them,
> our *yes* and *yes*.

There is no Second Commandment to inhibit the imagery of the invisible in words. The visual arts cannot make scripture–they only falsify it. God's promise was that God's Face would never be shown; who can copy what isn't revealed? But poetry is an echo of revelation itself: in Adrienne Rich's lines,

> ...poetry means refusing
> the choice to kill or die,

and this succinct refusal is not unlike Abraham's hot refusal of God's judgment of the Cities of the Plain. Milton wrote a scriptural parallel with the sacral scripture of the ages; Blake did the same.

Yet no one would claim that every poet is metaphysical, or that every poem is written in the breeze made by the turning-away of god's galaxies. Nor does every poem aspire to be a heterocosm, or to hold a mirror up to nature, existence, or eternity. "I measure time by how a body sways," says Theodore Roethke, declining eternity. And Anne Sexton looks at an earthworm cut in half and asks, ontologically, teleologically: "Have you no beginning and end?" To be saturated with eternality means to feel the ache of the ephemeral; to take precise note of the immediate means to sink into contemplation of the eternal.

A poem can be about anything at all: a mouse, a bat, a plum, a jar, a wind, a sigh, a thigh. But *poetry* is about what is eternal, and *therefore* about the fracture in time that is a single moment.

Or say it the other way around: poetry is about impingements on the senses, including the sense of innerness, and is *therefore* about what the senses, including the sense of innerness, cannot grasp in the outer oceans of Being. Whatever any single poem may be about, poetry is about the trail, the trace, the veil of gossamer motes, that fall from the outskirts of Genesis. Poetry is the Word that can send its dipper into the formless void–*tohu va-vohu*, as Genesis has it–and draw up light.

"I, too, dislike it," said the poet who wore a tricornered hat: she who took note of how every corner of her surround was stocked. This is a sentiment, however ironic, that a poet has a right to, since poetry is generally more skeptical than romantic. But poetry has its party of opposition, its passionate dispraisers, who go even further into negation: call them our contemporary cultural anthropologists. "Irrelevant," they say–a term that has been abused for three decades, having been put to use chiefly for purposes of contempt. Yet irrelevant to what? To the three Screens that, like the three Fates, absorb and shape our span: movie, TV, computer? Unlike those, poetry is not a universal toy of our society. And so no one can successfully deny that a poem, even when it concerns the everyday, is disjunctive with the every-day, collides or veers away from it. Poetry belongs to the strange–and in saying that, there are two meanings that I would instantly reject. The first is "strange" wearing its aura of "the uncanny," a formula that comes to us from fashionable academic theorists via Freud. And the second is "strange" in the sense of "spiritual," a term that, in my view, resists poetry at its root. The uncanny is beyond human expression–the work of succubi, of ghosts. The idea of the spiritual is equally ghostly, with an added

FOREWORDS, AFTERWARDS continued



faith in the penetrating power of external magicking. Neither derives from the labor of human imagination; both leave the work of discovery and revelation (and the work of instinct) to mysterious forces outside human capacity. The so-called uncanny and spiritual thrive in the dilution of language; both skirt intelligibility.

But when we say that poetry is strange, we mean not that it is less than intelligible, but exactly the opposite: poetry is intelligibility heightened, strengthened, distilled; and also made manifold. Metaphor is intelligibility's great imperative, its engine of radical amazement. What is strange about poetry is what is most manifest: not so much the unpredictable surge of its music as the words of which it is made. Everyone uses words; from minute to minute, from a million larynxes, a deluge of words falls on the air. Every word has its own history, and is a magnet for cultural accretion. A poet has the same access to the language-pool as a tailor, an archaeolgist, or a felon. How strange that, scooping up words from the selfsame pool as everyone else, a poet will reconfigure, startle, and restart those words! How strange that what we call the norms of life–sociology, anthropology, the common sense of common observations of nature: call it whatever you like–how strange that all these habits and pursuits to which poetry is said to be irrelevant are precisely what poetry has the magisterial will and the intimate attentiveness to decode!

Let us come back to pots. I read, the other day, an essay on translation of the *Analects* of Confucius. One of these is recorded as follows: "A gentleman is not a pot." Other renderings are: "A gentlemen is not a utensil," "A gentleman is not an implement." This is taken to be a declaration on behalf of a generalized cultivation of insight as opposed to the specialist's performance of a narrow concrete task. To those who insist that poetry is irrelevant to our common preoccupations, one can only reply: Poetry is not a pot.

And poetry, because it is timeless, takes time. Let W. H. Auden have the last word on things both infinite and infinitesimal that poetry is about:

> Were all stars to disappear or die,
> I should learn to look at an empty sky
> And feel its total dark sublime,
> Though this might take me a little time.

–Cynthia Ozick

This is the transcript of a keynote address delivered by Cynthia Ozick in May 1997 at an award ceremony for the Academy of American Poets. It appears courtesy of www.poets.org, the Web site of the Academy of American Poets. Used by permission.

Michael Cordell, *Untitled*, stainless steel vessel, 18 x 8".

ARTISTIC GROWTH IS,

more than anything else, a refining of the sense of truthfulness. The stupid believe that to be truthful is easy; only the artist, the great artist, knows how difficult it is.

– Willa Cather

FY 2008 QuickFund$

BOISE
$950 to **Heather Rae** for production of feature film, *First Circle.*
$495 to **Jim Budde** to attend the National Council on Education in the Ceramic Arts Conference.
$970 to **Boise Philharmonic Association** for the *Musical Movies* project and residency by composer Ben Model.
$990 to **Idaho Dance Theatre** to employ Jennifer Gorman as a guest performer for *Rapid Transit,* an aerial piece.
$950 to **Longfellow Elementary School** for production of the musical, *The Jungle Book.*
$940 to **Treasure Valley Community Television** to hire a consultant for organizational planning.
$1,000 to **Molly Hill** to participate in the BSU educational study tour to China, followed by a solo exhibition.
$1,000 to **Shataskshi Goyal** for dance instruction in bharat natyam, Indian classical dance.
$990 to **Jason Appelman** to write a feature-length screenplay for local filmmaker Gregory Bayne.
$990 to **Karen Bubb** to accompany artist Amy Westover to Germany to document creation of public art, resulting in public presentations in Boise.
$294 to **Michael Cordell** for shipping crates for sculptures accepted for the Idaho Triennial.
$300 to **Mhari Wilson-McLaughlin** to attend the Creative Dance Center in Seattle.
$990 to **Stephanie Wilde** for the development of an artist's book about the social impact of AIDS.
$1,000 to **Amy Westover** to travel to Germany to fabricate large-scale glass panels to be installed at the new Watershed Education Center in Boise.
$990 to the **Boise City Arts Commission** for Melody World to organize an Indian classical concert at the Morrison Center.
$1,000 to **Boise Tuesday Musicale** for a concert to benefit music students in the Boise Valley.
$990 to the **Idaho Metal Arts Guild** for a professional development business workshop offered to local artists.

CATALDO
$1,000 to **Canyon Elementary School** for Canyon Drum and Dance Project.

CHALLIS
$970 to **Challis Arts Council** for a formal concert and school performance by the Chinook Winds Quartet of the Great Falls Symphony.

CHUBBUCK
$784 to the **Portneuf District Library** for *The Sky's the Limit,* a multi-generational kite-making project with Micki Kawakami.

COTTONWOOD
$718 to **Prairie Middle School** for an *Art of Beading* residency with artist Jeanne Leffingwell.

DEARY
$970 to **Ludmilla Saskova** to complete a short film, *Children of the Wind.*

EAGLE
$980 to the **Eagle Arts Commission** to support long-range planning.

GRANGEVILLE
$1,000 to **Sts. Peter & Paul School** for leather-working artist residency with Deanna Attebery.

IONA
$500 to **Teresa Clark** to attend the Four Corners Storytelling and Cherish Bound Festival in New Mexico.

KETCHUM
$1,000 to the **Stanley School Parents' Association** to support an artist residency with Kay Braden.

MALAD
$752 to **Helen Ward** to enhance the sound system used by the music program at Malad Elementary School.

McCALL
$960 to **Judy Anderson** to write a stage adaptation of Tove Jansson's *Moominpappa* at Sea to be performed at the Alpine Playhouse.

MERIDIAN
$936 to **Joint School District No.2 Meridian**, to provide Kennedy Partnership Workshops in arts instruction and application for K-5 teachers at three schools.

NAMPA
$980 to **Gregory Bayne** to support completion of pre-production on new film, *Person of Interest.*
$1,000 to **Carol Scholz** at Idaho Arts Charter School for a residency with historian Daniel Slozberg to create authentic instruments and perform *A Musical Journey on the Lewis and Clark Trail with Cruzatte.*

MONTPELIER
$1,000 to the **Oregon Trail Center** to start a visiting artists program at the Allinger Community Theatre.

MOSCOW
$1,000 to **Gregory Newell Smith** to complete a creative nonfiction manuscript.
$1,000 to **Elaine Green** to prepare and transport work to and from Oregon for her first solo exhibition there.

POCATELLO
$980 to **Greg Nicholl** to complete a book-length poetry manuscript at Vermont Studio Center.

Elaine Green, *House #20*, charcoal on Rives BFK, 22.5 x 24".

DEADLINES

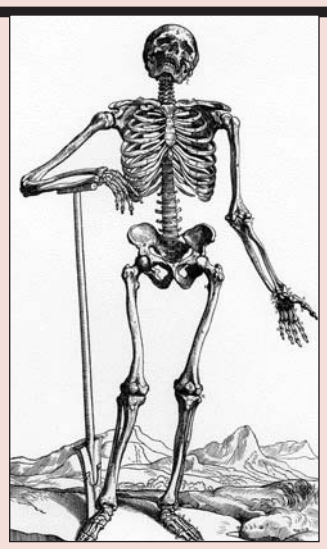


Illustration by Vesalius, *De Humane Corpore Fabrica*, 16th century.

Clocks slay time...time is dead as long as it is being clicked off by little wheels; only when the clock stops does time come to life.

– William Faulkner

(application postmark date)

INDIVIDUALS

Fellowships: Craft, Design, Visual Arts
January 31, 2008

Traditional Arts Apprenticeships
January 31, 2008

QuickFund$
February 11, 2008

Arts Education Roster
June 27, 2008

ORGANIZATIONS

QuickFund$
February 11, 2008

General Operating Support (GOS)
February 15, 2008

Public Arts & Cultural Facilities
February 15, 2008

Projects Grants
February 15, 2008

ARTS EDUCATION

ArtsPowered Learning
January 31, 2008

Creative Alternatives for Youth
January 31, 2008

Idaho Commission on the Arts quarterly meeting:
Thursday, February 7 - Friday, February 8 in Boise. Open to the public.

Poetry Out Loud State Final:
Saturday, March 15, 2008 Boise High School Auditorium 7:00 - 9:00 p.m.

49° latitudes 42°

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IDAHO COMMISSION on the ARTS

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Art is rare and sacred and hard work, and there ought to be a wall of fire around it.

– Anthony Burgess